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CONTENTS of which the authors retain the copyright.
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P.J. Bicknell (Monash): <i>An aurora in 340 B.C.</i>	67
G.B.A. Fletcher (Gosforth): <i>On passages in Ovid's Fasti</i>	68
T.J. Leary (Worcester College, Oxford): <i>Ovid and the Elder Pliny</i>	69
M.D. Macleod (New Milton, Hants): <i>The travels of Oedipus</i>	70
Review: Christina Dedoussi (Athens)	72
E.B. Frost , <i>Exits and Entrances in Menander</i> (Oxford Classical and Philosophical Monographs), Oxford, Clarendon Press, 1988, Pp. x + 125.	
Review: S.P. Oakley (Emmanuel College, Cambridge)	79
J.G.F. Powell : <i>Cicero: Cato Maior De Senectute</i> . (Cambridge Classical Texts and Commentaries, 28.) Pp. x+298. Cambridge: Cambridge University Press, 1988. £ 35. ISBN 0-521-33501-9.	
J.M. Hunt (Villanova): <i>Housman, America, and Wordsworth</i>	79
Robert Renehan (U. of California, Santa Barbara): <i>Housman, Wordsworth, and Diggle</i>	80
Kenneth Wellesley (Edinburgh) <i>Caesar BGI 1.1</i>	80

The Editor's notorious habit of browsing in old volumes of periodicals has once more afforded him relevant material for this month's notes, typed, he is happy to say, on the last day of May, which affords the hope that the completed number may not be too long delayed. But first it is his melancholy duty to record once more the loss to *LCM* of a subscriber, contributor and friend, John Ferguson, who died on May 22nd 'from rapid cancer' (the Editor quotes the notice in the *Times* and applauds its honesty) at the age of 68. The obituary in the *Daily Telegraph* described him as the 'Congregationalist and scholar' and John would have approved the order; for he was above all a devout and good man. But here it is the scholar whom we miss: Professor Nisbet, in the *Skutsch Festschrift*, speaks of 'his entertaining commentary' on Juvenal (p.105 n.30) and a colleague has praised his prosopography on that author: his essay on Catullus in the series of *New Surveys in the Classics* (reviewed in *LCM* 13.9/10 [Nov./Dec. 1988], 148-151), has been much liked, and the Editor is happy that the first number of this volume (14.1 [Jan.1989], 2-3) contained a characteristic letter from him. For John was no dry pedant but a man who loved the classics, for which he probably did more than those who, like the Editor, distrust what they miscall 'gush'.

But 'the troubles of our proud and angry dust | are from eternity and will not fail'. It was in a volume of *Sharpe's Magazine: a Journal of Entertainment and Instruction for General Reading* (7, July to October 1848, 77-80) that the Editor came upon an article, 'Why should we study the Classics?', which could have been (and probably was) written yesterday, though the question in the title was attributed to 'the young city wit, as he lounges over his desk', who continues "Why should we weary our patience, and overload our memory, with the languages of a people now wisely forgotten, whose arts and manufactures were at no time worthy of much consideration, and whose commerce at the height of its glory was little better

than the successful plunder of weaker or more peaceful states? *Our* daily intercourse is with the great nations of modern Europe, – the French, the Germans, the Russians, and the Italians: how much better that their languages should become familiar to us as household words, than that our best years should be spent in the slow and painful acquisition of what can never be of practical use to us in our after life!'. 'Practical men, as they love to be called', goes on the author, whom readers will have guessed to be a defender of the Classics by arguments which the Editor may precis upon another occasion, look to the present; 'they see that the literature of the Continent has a daily increasing demand on the energies of our youth, and they wonder, not altogether without reason, at the time devoted to what we call the dead languages.'

It is significant that the article was written only three years before the Great Exhibition. The battle of the Ancients and Moderns, an instalment of which was published by William M. Calder III in the last number of this journal, has been going on for a long time and is certainly older than the 19th century.

At the same time, while moving some books, the Editor came upon *The Student's Guide to the University of Cambridge. Second Edition, revised and corrected in accordance with the recent regulations*, Cambridge, Deighton, Bell, and Co.: London, Bell and Daldy; 1866, which is equally relevant to the present time, as well as containing much curious social information, as (p.73) 'estimates of the lowest amount that can be reckoned upon, one of a fair average standard, and one of the amount which a Student, whose friends do not wish him to be debarred from any reasonable enjoyment, on the ground of expense, may spend without running into extravagance', though it continues 'There are of course some who have been used to live in an expensive style, and who with the sanction of their friends continue at the University the style of living to which they have been accustomed. In such exceptional cases the rate of expenditure will no doubt considerably exceed the highest estimate given below' which is £270 p.a., the lowest being £130 and the Average £193. What strikes the Editor is the fact that when he went up on various grants and awards in 1941 he had £240 a year, which was reckoned to be the amount required by a Medical Student. It therefore appears that Cambridge in the 1860's was a very expensive place. He is also informed (p.50: *Introduction*, by J.R. Seeley, Christ's) that 'There is a public dinner in the hall of every College every day at 4 or 5 o'clock', though the Rev. H. Latham, Trinity Hall, writing *On University Expenses*, comments (pp.71-2) that 'It has been observed, that either from the increased wealth of the country or the greater attention paid to material comforts within the last few years, there has been a general increase in the scale of living in the upper and middle ranks of society. People think themselves entitled to greater indulgences, and to a larger share of enjoyment and amusement than they did a few years back. This change is sensible, in some degree, at the Universities. What were formerly considered luxuries or indulgences, are coming to be regarded as necessities: more animal food is taken, which at the present prices materially increases the expense of living. The Colleges have generally yielded to the desire to have the dinner hour changed from four to half-past four or five, and luncheon has, in consequence, become a more substantial meal.'

But it is the section *on the course of Reading for the Classical Tripos*, by the Rev. R. Burn (Trinity) that may have most to tell us today, though the Editor will postpone to next month a full consideration of it (his own style having been not inconsiderably affected by his reading), confining himself for the nonce to two paragraphs. In p.143 we read that 'Much assistance in learning how to translate may be derived from lectures. For this purpose the student should carefully remark the method of translation used by a University Professor, or by his College lecturer, who will generally be a tutor of considerable experience, and endeavour to imitate it. The lectures of the Greek Professor [*now who was that in 1866? Some reader will at once inform him.*] may be attended with great advantage to the student, not only for the amount of information to be gained, but also as a means of forming a good style in translation': the Editor is particularly pleased that (p.141) 'The translations are required to be

strictly literal, so far as is consistent with elegant and idiomatic English', though he himself, having learned by bitter experience that the latter can often cloak ignorance of what the Greek or Latin is actually saying, would dispense with the rubric.

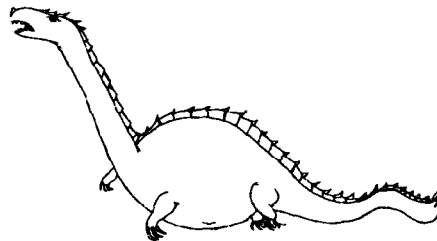
Finally, on p.158 the author notes that 'It is here that the chief difference between the Oxford and the Cambridge system of Classical study lies. At Cambridge scholarship is encouraged as distinguished from learning . . . Oxford, on the other hand, requires a scientific knowledge of the contents of certain books, and does not insist so strongly upon the possession of precise scholarship'. This division, still a very real one, lies behind the growth of studies courses, in which ancient literature is largely read in translation either for the practice of literary criticism or as evidence for the sociology of the Ancient World, as opposed to those of us who still hope to keep alive accurate knowledge of the ancient languages, without which it is only too easy to make the ancients say what you want them to say. 'Rightly do they be called pigs, seeing as they do live in muck' and rightly does the Editor end this antiquarian diatribe with his customary and appropriate logo.



NOTICE TO SUBSCRIBERS

Because of illness in his family John Pinsent has to be away from Liverpool. It has been decided to postpone the Greenbank Colloquium advertised for the 16-20 August 1989 (*Nineteenth Century Classical Scholarship in English*).

This number of *LCM* has been put to bed by H.D. Jocelyn with the help of Isobel Longley-Cook. It is hoped to have the June and July number out before the end of August. Contributions should continue to be sent to Dr Pinsent. Matters of urgency should be referred to Ms Hurt (051-794-2455).



In 1979 Richard Strothers published (*Isis* 70 [1979], 85-95) an extensive catalogue of observations of auroral displays in classical antiquity. While far superior to earlier counterparts Strothers' compilation is far from the last word on the subject. Some of the reports included in his list definitely do not relate to aurorae (for example the phenomena of 345/4 described at Plutarch, *Timoleon* 8.5-7, and Diodorus Siculus 16.66.3 are associated with a meteor shower; see *CQ* 34 [1984], 130-134) and there is at least one significant omission that I proceed to make good.

From around October 340 B.C. to around early spring 339 (for this rough chronology see, for example, N.G.L.Hammond and G.T.Griffith, *A History of Macedonia*, Vol.2, Oxford 1979, p.578) Philip of Macedon invested Byzantium. An account of the siege, ultimately abandoned by Philip, is provided by Hesychius of Miletus (6th century A.D.) whose source is

likely to be τὰ κατὰ Φίλιππον καὶ Βυζάντιον of the 4th century historian Leon of Byzantium. A relative, perhaps the son, of the soldier and statesman of the same name who conducted the successful resistance of the Byzantines to Philip's onslaught, Leon should have been well informed.

Focussing on Philip's early operations against the Byzantines Hesychius relates (FGrH 33390 F1 26-27) that the Macedonian king πολλὴν ἐπαγόμενος δύναμιν ἐπολιορκεῖ τὴν πόλιν, διώρυξί τε καὶ παντοίοις πολεμικοῖς μηχανήμασι τοῖς τέλχεσι προπελάζων. He continues: καὶ δὴ ἂν ταύτην ἐξεῖλε νυκτὸς ἐπιλαβόμενος ἀσελήνου καὶ δμβρου καταρραγέντος ἔξαισίον, εἰ μὴ τις αὐτοῖς τοῦ θεοῦ γέγονε συμμαχία, τοὺς κατὰ τὴν πόλιν κύνας πρὸς ὕλακην ἀναστήσαντος καὶ νεφέλας πυρὸς τοῖς ἀρκτώοις ἐπαγαγόντος μέρεσιν· ἐξ οὗπερ οἱ δῆμοι διερθέντες καὶ θερμῶς τοῖς πολεμίοις συνενεχθέντες ἤδη τὴν πόλιν ὑπὸ τῷ Φιλίππῳ γενομένην ἐρρύσαντο . . .

The fiery manifestation in the north, described as δᾶδας by Stephanus of Byzantium (sc. Βόσπορος), who also makes a brief allusion to the same incident, is undoubtedly to be connected with an auroral display that became visible to the combatants after the storm, under the cover of which Philip launched his assault, had dispersed.

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G.B.A. Fletcher (Gosforth): *On passages in Ovid's Fasti*

LCM 14.5 (May 1989) 68-69

1. 19-20 pagina iudicium docti subitura . . . | principis. Tac. Ann. 6.23.1 tempus subeundi iudicium.
- 77 flamma nitore suo templorum uerberat aurum. Sen. N. Q. 1.8.3 totum . . . latus (sc. nubis) uerberatur.
- 78 tremulum . . . iubar. Lucr. 5.697.
- 88 rerum . . . potente. Lucr. 2.50, 3.1027, Sen. Clem. 1.5.6, Suet. Iul. 72.
- 300 altius . . . exseruisse caput. Bömer quotes Epiced. Drusi 46 altius . . . exseruisse caput. Cf. Sen. Ep. 21.5 caput exserent, Sil. 1.29-30 caput . . . alte | exserere.
- 329-30 fas . . . etiam . . . | nomina de ludis Graeca tulisse diem. Bömer says that fas meaning 'possible' is not found before Ovid. Cf. Catull. 51.2 si fas est, superare diuos.
- 445 linguae crimen habetis. Bömer quotes Prop. 2.32.2 facti lumina crimen habent. Cf. Virg. Catalepton 11.4 immeriti crimen habent cyathi.
- 450 iuuerunt . . . deos indicis exta sui. Bömer says that this use of index begins with Ovid. Cf. for example, Cic. Sest. 95 munitus indicibus and B. Afr. 65.2 per indicem certior factus.
- 551 Cacus . . . infamia siluae. Bömer does not comment on infamia Cf. Ov. M. 8.97 nostri infamia saeculi and Il. Lat. 258 generis . . . infamia nostri.
- 666 omne reformidat frigida uulnus humus. Bömer quotes Stat. Silu. 2.2.58 gaudet humus as the only other place where humus is personified. Cf. Ov. Ep. 4.68 Gnosia me uellem detinuiset humus.
2. 170 tardae . . . morae. Cf. 2.256, Ep. 19.38, Catull. 63.19.
- 195-6 haec fuit illa dies in qua Fabii . . . cecidere. Bömer knows only one parallel to this use of in with reference to dies, namely Luc. 8.703-4 cladesque omnes exegit in uno saeua die. Cf. Plaut. Capt. 168 in his diebus.
- 292 artis . . . expers. Bömer says that this is the earliest example of the expression. Cf. Cic. Topica 24.
- 308 meus ardor. Peter cites Ov. Met. 14.682-3. Bömer does not comment. Cf. Prop. 1.20.6.
- 321 uincla relaxat. Bömer quotes Lucr. 6.356. Cf. Sil. 14.532.
- 383-4 Siluia . . . caelestia semina partu | ediderat. Bömer quotes Livy 1.4.2 cum geminum partum edidisset. Cf. Cic. Nat. Deor. 2.129 partum ediderint, Virg. A. 7.659-60 quem

- Rhea . . . partu . . . edidit*, Tac. *Ann.* 2.54.1 *partu Iuliam edidit*.
- 568 *Luciferi*. Bömer says that *lucifer* is not found after Ovid until Valerius Flaccus. It is in Sen. *Herc.* 687 and *Medea* 842.
- 622 *generis dinumerare gradus*. For *gradus* Bömer refers only to Manilius and the Jurists after Ovid. Cf. Sen. *Contr.* 1.1.12 *gradu cognationis*, Sen. *Ben.* 3.28.2 *per splendidos siue per sordidos gradus*, Quint. 7.4.39 *pares gradu*, Plin. *Pan.* 39.1 *primum cognationis gradum*, Suet. *Aug.* 4.1 *artissimo contingebat gradu*, Auson. *Parentalia*, praef. 8 *ut gradus aut mortis postulat aut generis*, 6.1 *gradu generis matertera*.
- 209-10 *utra di sint pro parte rogandi | eligite*. Bömer says that *uter* is found in poetry only in Lucretius, Horace, Ovid, Lucan and later. Cf. Ennius *Ann.* 78 Skutsch *omnibus cura uiris uter esset induperator*, Stat. *T.* 6.347-8 *dubites uter effera presset | frena magis*.
- 250 *eminet ante oculos quod petis ecce tuos*. Bömer says that metaphorical *emineo* in the sense of *apparere* is used in verse only by Ovid. Cf. Stat. *T.* 8.717 *tehi non eminet auctor*.
- 251 *matrem mea turba frequentat*. Cf. Sall. *Iug.* 73.6 *frequentarent Marium*
- 662 *nec a ueri dissidet illa (sc. fama) fide*. Cf. Ov. *T.* 4.1.66 *uera quidem ueri sed grauiora fide*, Livy 8.24.15 *ultra humanarum irarum fidem*.
- 720 *turifer*. Bömer on 1.125 says that *turifer* is not found earlier. See Virg. *G.* 2.139.
4. 191 *da . . . sciter*. Bömer says that outside epic *scitor* is found in verse only here and in Hor. *Ep.* 1.7.60. Cf. Plaut. *Capt.* 263 *sunt ex te quae solo scitari uolo*.
- 193 *Heliconis alumnae*. Bömer says that this is the first occurrence of *alumnus* of place, landscape or the like. Cf. Cic. *Divin.* 1.15 *aquai dulces alumnae*.
- 450 *inadsueti*. Bömer says that after Ovid this word is found only in Claud. (*CIL* XIII. 1668) 2.37 'und spät'. It is in Sil. 3.236.
- 782 *strenua membra*. Bömer says that Horace and Ovid are the only poets who use *strenuus*. Cf. Naevius, *Bellum Poenicum* 5.2 *strenui uiri*, Publilius A. 7 *strenua . . . suspicio* and Col. 10.18 *strenua toxica*.
- 888 *lacubus*. Bömer rightly says that *lacubus* is in Ovid, *M.* 12.278 and Varro, *Rust.* 1.7.7. He could have added Apul. *Mund.* 10. He wrongly says that *lacubus* is at Col. 1.6.13 and Sil. 7.211. *lacubus* is there, as at Col. 6.32.1 and Plin. *N. H.* 23.33.
6. 480 *sceptriferas*. Bömer on 1.123 says that this adjective is found also in Seneca, Statius and Silius. It is also in Luc. 5.57.

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T.J. Leary (Worcester College, Oxford): *Ovid and the Elder Pliny*. LCM 14.5 (May 1989), 69-70

Again, this article was taken from my Oxford MSt dissertation, although with considerable changes. The same debts apply and to the same extent as they did in my two earlier pieces (cf. LCM 13.2. [Feb. 1988], 25-26, 13.9/10 [Nov./Dec. 1988], 140-142). But I must record an additional one, to Brenda Bell.

Pliny cites Ovid as one of his sources for Books 18-19 and 31-2 of his *Natural History* (*Nat.* 1).

Given this information, *Nat.* 30.33 is particularly puzzling: *anginis felle inserino cum elaterio et melle citissime succurritur, cerebro noctuae, cinere hirundinis ex aqua calido poto. huius medicinae auctor est Ovidius poeta*.

Assuming this ascription is correct, it is difficult to know which Ovidian work Pliny had in mind – he does not name any particular work, as he does at *Nat.* 32.11 cf. 152-3. Surely he cannot mean the *Medicamina*, as Münzer thinks (*Beiträge zur Quellenkritik der Naturgeschichte des Plinius*, Berlin 1897, p. 44, referring to Theodor Birt, *De Halieuticis Ovidii poetae falso adscriptis* (Part 2?), Berlin 1878, p. 41 – a reference I have not been able to

check), and yet what else? Not one of Ovid's other known works, whether extant or not, seems to fit the bill (cf. P.Green, *Ovid: The Erotic Poems*, Penguin 1984, p.427n.) I feel bound to say, however, that Green's reason for rejecting the lost *Medea* as a possible source is unconvincing – that Quintilian and Tacitus approved of the work, is neither here nor there. It would have been more pertinent to ask why *Medea* could have wanted to prescribe for quinsy.

But even the *Medicamina* seems unsuitable. Subject matter aside, the ingredients Pliny cites as components of an Ovidian recipe are not in keeping with the efficacious ingredients to be found in the *Medicamina* (for explanation of which see P.Green, *AJPh* 100 [1979], p.381f.). They are, however, fully in accordance with the outlandish concoctions Pliny prescribes for various conditions elsewhere (a random selection: dirt from the ears of sheep is suggested for boils, *Nat.*30.108; rubbing your children's legs with lizard blood will prevent their developing varicose veins, *Nat.*30.76; the application of viper fat is good for gout, *Nat.*30.77). Thus I feel that Green's attitude (Penguin op.cit.) in appearing to question Pliny's testimony is entirely reasonable.

A possible defence for Pliny's ascription might be raised by appealing to his method of composition: Pliny was an excerptor (Pliny, *Ep.*3.5.10). Aulus Gellius, another excerptor, leaves a description of his methodology (*Praef.*1-3) in which he admits to jumbling sources in his text in accordance with the (sometimes haphazard) order of his notes. Source analysis shows this admission to be well-founded – Gellius might present a series of consecutive chapters all drawn from one source, or chapters from the same source separated by chapters drawn from elsewhere (R.Marache, *Budé* p.xvii & n.1).

Book 30 of Pliny's *Natural History* contains a section on cosmetics (*Nat.*30.28f.). If his methodology approximated that of Gellius, which is not unlikely, he might have drawn from the *Medicamina*, then from some other source or sources, and then in chapter 30 from the *Medicamina* once more, from a section now lost. Having done so, he then forgot to record his debt in Book 1.

But again, the recipes for facial preparations at *Nat.*30.28f. smack of Pliny, and not of the sensible (and more scientific) Ovid. The only ingredients common to both are honey and rosewater (*rosaceo*), and this correspondence is not strong enough for us to identify a source in the *Medicamina* – necessary if an argument based on methods of composition is to stand. And what correspondence there is is considerably weakened when Pliny goes on to say that the powers of honey are enhanced if there are dead bees floating in it (*Nat.*30.30).

In short, it appears entirely justifiable to say that Pliny did not consult Ovid at all when writing Book 30, and that Ovid's absence from the list of sources in Book 1 is correct. In consequence, *huius medicinae auctor est Ovidius poeta* should not appear where it does. Whether its presence stems from Pliny's disorganised notes, however, or whether it is an interpolation (MS support at any rate seems unanimous, C.Mayhoff, *Tbnr* 1967), we have no sure means of telling. But I suspect the latter.

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M.D.Macleod (New Milton, Hants): *The travels of Oedipus*

LCM 14.5 (May 1989) 70-71

κάγω 'πακούσας ταῦτα τὴν Κορινθίαν
 ἀστροῖς τὸ λοιπὸν ἐκμετρούμενος χθόνα
 ἔφευγον, ἔνθα μήποτ, ὀψοίμην κακῶν
 χρησμῶν ὀνείδη τῶν ἐμῶν τελούμενα.
 στείχων δ' ἱκνοῦμαι τοῦσδε τοὺς χώρους ἐν οἷς
 σὺ τὸν τύραννον τοῦτον ὀλλυσθαί λέγεις.

Sophocles, *OT* 794-9

These lines occur in the speech where Oedipus is recounting to Jocasta, apparently for the first time, some incidents of his past life, his early days at Corinth, the drunkard's taunts and his visit to Delphi resulting in Phoebus' shattering prophecy that Oedipus would produce children via his own mother and murder his own father. These lines describe what Oedipus did next.

Three recent popular translations, Watling's Penguin, Grene's Chicago version and Fagles' new Penguin all mistranslate *ἔφευγον* as 'I fled', as though it were Aorist, implying a panic-stricken Oedipus bolting from Delphi, a reaction out of keeping with his consistently strong and resourceful character throughout the *OT*; Jebb, Kamerbeek and Dawe, more correctly as one would expect, understand *ἔφευγον* of an exile from Corinth, whether the verb is intransitive or shares *τὴν Κορινθίαν* . . . *χθόνα* as an object with *ἐκμετρούμενος*. Sheppard has it both ways: 'When I heard this, I fled; . . . my road was exile'. That the object of the *φυγή* is Corinth seems confirmed by Jocasta's words in 947-8, *τοῦτον Οἰδίπους τρέμων | τὸν ἄνδρ' ἔφευγε μὴ κτάνοι*, whether again *ἔφευγε* is intransitive or shares the object *τοῦτον* with *κτάνοι*; Polybus is in Corinth.

Even Jebb, Kamerbeek and Dawe might have said more about time and distance. Assuming the *σχιστὴ ὁδὸς* is at Megas' crossroads, see Frazer and Levi on Pausanias 10.5.3, it is only about 28km from Delphi, and could have been reached by Oedipus on foot late on the day of the oracle or on the next day. The phrase *τὸ λοιπὸν ἐκμετρούμενος* is easy to misinterpret as suggesting Oedipus wandering far and long, as Fagles does with his 'running, ever running'; if so Oedipus wandered round in circles and didn't get very far! No, *ἐκμετρούμενος*, like the imperfect *ἔφευγον*, has a conative force, cf. Goodwin's grammar § 1255, and both refer not to Oedipus' actions but to his intentions. Note also *στείχων*, suggesting a steady, ordered progress.

At the fork Oedipus could have turned north to Daulia; more probably he would be continuing east, where after another 20km he would come to Lebadeia, and would have the choice of veering southwards for Corinth or continuing another 45km to Thebes. But what had Oedipus been doing on a road which, for the moment at least, was the way back to Corinth? How unlike the decisive Oedipus of the *OT*! But suppose he had come to Delphi by sea, via Cirrha, the quick and natural way for an impatient young man in Corinth as visualised by our fifth century Athenian poet, himself nautically minded (*OT* is full of nautical metaphors, cf. 23-4, 420, etc., and even *δοτρους ἐκμετρεῖσθαι* is predominantly a seafaring practice)! Even in the heroic age Corinthians would hardly have feared the Corinthian Gulf as much as Hesiod would the Aegean! Moreover Sophocles has just used *πορεύομαι Πυθῶδε* of the journey to Delphi and though *πορεύομαι* usually refers to a land journey it can be used of seafaring; there is a good parallel in Thuc.7.29 of a coasting voyage, and Sophocles uses *πορεύω*, *Ph.* 516, for 'convey by sea'.

So Oedipus rejects returning to Corinth via Cirrha and instead of choosing the mountainous country north and west of Delphi strikes east to Boeotia as offering some opportunities for an enterprising young man.

Sophocles makes it clear that there is only a short interval between Oedipus' encounter with Laius and his accession. In lines 736-7 Jocasta says Laius' death was announced shortly before Oedipus became king. Again, in lines 758-9 she says 'after he [the Theban herdsman] returned and saw you established on the throne'; if the poet is not allowed to nod, we have to explain the slight inconsistency with Jebb by understanding '. . . and [later] saw you . . .'.

In conclusion therefore, in reading between the lines of Sophocles' summary treatment of these momentous events in Oedipus' youth, we should assume that they are telescoped within a short period and perhaps only a month at the outside covers the period between Oedipus' departure from Corinth and his accession to the throne of Thebes and presumably his marriage to his mother.

Review: Christina Dedoussi (Athens)

LCM 14.5 (May 1989), 72-76

E.B. Frost, *Exits and Entrances in Menander* (Oxford Classical and Philosophical Monographs), Oxford, Clarendon Press, 1988, Pp.x + 125.

This book is a modified version of an Oxford M.Litt. thesis (submitted in 1984). The author examines the existing text of ten Menandrian comedies with the aim of establishing the various ways in which exits and entrances are managed. One major method, the entrance monologue, is excluded from the discussion of entrance technique in the Introduction 'since the subject has been given ample treatment by Bain and Blundell' (p.1 n.3). The most important part of this book is the Introduction (pp.1-17), where the author has given the results of his study in the form of a classification. This is preceded by a short chapter on 'Some dramatic conventions' (pp.2-5), but it seems that the theatre itself as a convention is not taken into consideration by the author, when he interpreted the text of the comedies.

In the second chapter (*Entrances and Entrance Motivations*) the author lists the following categories:

B(1) Entrance with visual announcements (traditional).

B(2) Entrance with announcements by characters on stage preceded by door noise (traditional) the entrant is not always unknown at the time of announcement (p.6), see *Sam.* 366 and 555-6;

B(3) Entry talking back (developed from traditional cases). Here the author mentions the motivations: 'the address back through the door can conceal the absence of any actual motivation' (p.8). Although the motivation of entrances and exits is the subject of this book, one does not find in the *Introduction* the author's exact explanation of the term 'motivation' and any general conclusion about motivation.

B(4) Entry in search of another (based on motivation, it is not actually a dramatic device).

B(5) Entry in response to summons (based on motivation, it is not actually a dramatic device). Regardless of the traditional origin of the door-knocking and verbal summons at the door (the first frequent in Comedy the second in Tragedy), they are used by Menander without any actual distinction (they are also combined, e.g. *Dysk.* 464-6); the author has tried in vain to see comedy in door-knocking and seriousness in shouting at the door (see *Asp.* 162, 499, *Dysk.* 268). It is realistic for a master to shout calling his slave; the author takes for granted that there are in Menander established social distinctions, and when in *Dysk.* 635 Simiche, 'a social inferior', summoned Gorgias, 'a social superior', he takes it as 'a transgression of the normal social limits' and explains it as a device used by the dramatist 'to underline the old woman's extreme distress' (p.10, see also p.74 on *Epitr.* 877 'Habrotonon ushers Pamphile her social superior', and p.10, n.68, on *Sam.* 730 'Demea shouts to Chrysis, his social inferior' etc.). These remarks are, I think, mistaken because in Menander we do not find formalities and social distinctions among members of families, friends, neighbours, and masters and slaves.

B(6) The criterion of this category is a typical sign: entry in mid-conversation. The study of these cases is detailed (p.10), but the author does not see them as Menander's only way for bringing two persons together on to stage (although he notices once on p.77 that 'this is a regular means by which to bring two characters on to stage simultaneously'). This kind of entrance is simply realistic, but it is exploited by the dramatist in various ways. The author takes it as a device: 'by bringing characters on in the middle of an argument he conceals the complete lack of *genuine* (my italics) motivation for the move from the house' (in *Dysk.* 784, *Epitr.* 714 and *Perik.* 708 p.11). These three entrances are found at the beginning of an Act, but only in the case of *Dysk.* 784 does the end of the previous Act IV exist, and it shows that the dramatist has prepared this entrance in some way (see 783 and 820). Therefore it is not right to say that in *Dysk.* 784 the dramatist used a device to conceal the lack of motivation.

B(7) Implicit announcement. The mention of persons (with no suggestion of their imminent arrival) cannot be considered as an implicit announcement; it is rather a hint

pointing towards the dramatic development. In the case of *Asp.* 399 the author has not seen the real problem; he believes (following Bain) 'that this is a type-scene which the audience would recognise as such and so would accept the lack of motivation and explanation of the entrance' (p.32). The motivation of Daos' entrance has been prepared by the dramatist in the preceding Act II, and the audience know the contrived plot against Smikrines, but Daos' faked monologue can only be effective if he knows that Smikrines is on stage the moment he bursts out, and he does know it. The problem is, how he got this knowledge. It was not easy for Menander's audience to understand Daos' entrances by remembering similar scenes in comedies which they had seen probably years ago (scholars, of course, remember and compare the details of all comedies at the same time). The fact that there are two more cases of deception (in Latin Comedy) with a faked monologue extends the problem to them as well (the case of *Mis.* 284ff. is different: Getas' monologue is not faked). There is a discussion of the whole problem in *Studies in Honour of T.B.L. Webster* I, 'A note on dramatic technique in New Comedy', 79-81 (Bristol Classical Press 1986).

B(8) Wholly unannounced entrances 'where there may be a specific reason for leaving the arrival unremarked': 'characters absorbed in their own thoughts or characters absorbed in conversation do not notice a new arrival', 'and an unnoticed entrance simply highlights the depths of the absorption' or 'the abrupt effect of such a surprise appearance is designed specifically to grip the audience's attention' (p.12). But the dramatist leaves an arrival unremarked not because the characters onstage are absorbed in their own thoughts etc., but in order to produce a realistic unannounced entrance the characters already on stage must appear absorbed. The dramatist's reason here is his need of a new scene with two parallel monologues, in *Asp.* 216, *Epitr.* 430, *Mis.* A15, *Perik.* 181, 354, or one monologue, in *Perik.* 774, *Sam.* 357, 399 (in the last two cases the monologues lower the dramatic tension). The unannounced entrance in *Sam.* 440 belongs also to the category B(3), entry talking back; in fact all cases in B(3) are unannounced except one (*Sam.* 301). The author's remark on *Sam.* 428 (p.110), that the dramatic convenience of Moschion's appearance at this point distracts the audience from the lack of motivation, is wrong because Moschion's motivation could not be stronger (see 431-3). The criterion of announcement can be used in other categories of the author's classification; the entrances of B(3), B(4) and B(5) are mostly unannounced, of B(6) both unannounced and announced. On the other hand there are cases of entrances which belong to more than one of the author's categories, e.g. *Sam.* 301: B(2) and B(3); *Dysk.* 588: B(2) and B(4); *Sam.* 440: B(8) and B(3). The entrance monologue, which is excluded from the discussion, is inexplicably not included in the classification of the entrances. Needless to say, the missing category belongs to the theatrical technique *par excellence*.

In the third chapter (*Exits and Exit Motivations*) the classification is the following.

C(1), the motivation is clear; there is an exit-line spoken by the departing character.

C(2), a large number of exits is found after an order to depart, polite encouragement, or suggestions by a character on stage; motivation is obvious. The author detects again social distinctions and makes superfluous remarks on the obvious facts that masters give orders to slaves, senior members of a family to juniors, etc. In *Sam.* 418 when Nikeratos invites Chrysis to follow him and meet his wife, he acts as a friend to a friend as a citizen (superior) to an *hetaira* (inferior). See on the other hand *Sam.* 301-3, where Parmenon (slave) gives instructions to Chrysis (superior).

C(3), lines spoken to a departing character; the criterion here is not motivation but the detail that a character onstage speaks to a departing character. Insults and unfavourable comments are spoken to the back of a departing character; there is no answer because he is supposed not to hear them (*Epitr.* 376 is a uniquely clear case in Menander). The case of *Sik.* 167 is a variation because the insult is heard and answered (unless there is no departing

character here, see p.120). The case of *Perik.*26 is debatable: Moschion is not onstage but he enters on it after Polemon's and Pataikos' exit; to whom exactly his unfavourable line is addressed is another matter. In the second group of cases (address of encouragement etc. to a departing character) we find the closing words of a dialogue, which the departing character hears (no answer is necessary). But these cases can be listed as well either in C(1) on the basis of the exit-line (*Asp.*93-4, 379; *Dysk.*860, 884, see p.12 n.85; *Mis.*238) or in C(5) (*Dysk.*213; *Epitr.*370, 414, see below). In *Perik.*299 there is a combination of (1) and (2), etc.. It depends on the criterion; the author did not mention the exact results of the application of each criterion.

C(4) Delayed Exits: 'a delayed exit takes place when an announced or actual exit movement is halted' and there are (a) 'delays which contribute to characterization' and (b) 'those which introduce important scenes' (p.15). I do not agree with the author's concept of 'delay'; there is no rule according to which, when a character instructs another to follow him offstage, his companion must comply without saying a word. If he says anything, the author takes it as a case of delay, because for him the normal place of an exit-line is the last one and any deviation from this 'norm' is a delay used as a device. In the cases of p.15 n.100, there is not an actual delay, and there is contribution to characterization to the extent that everything a character says is adapted to his own character. In these cases I should see an elaboration of the exit with doubling of the exit-lines (instructions) for vividness and comic effects. In the second group of examples (*Epitr.*858-9 and p.15 n.102) the delay is a matter of dramatic technique in general. The author often gives the impression that he takes entrances and exits as an independent concern of the dramatist. Important scenes are not always introduced after a delayed exit (*Asp.*455-6, small comic scene; *Dysk.*574, there is no delayed exit because Getas did not say anything about exiting or make any actual movement; *Epitr.*364, there is no introduction of a new scene: Smikrines was asked to wait till the end of the delivery of the trinkets etc.).

C(5) Relegation or omission of the exit-line. The criterion is (a) the place of the exit-line and (b) the absence of it. Here the author includes in the meaning 'exit-line' anything a character says about his plans or intentions for the near future that implies an exit. The dramatist does not place these exit-lines at the end (but before the actual exit) because he is saving this emphatic position for something else (p.16); e.g. *Dysk.*479-80 Getas' clear exit-line is relegated in favour of his insulting description of Knemon (476-9), but Getas' exit-line is addressed to Knemon: he explains that he acted as he was ordered by the women and that he will go back to give his report, while his unfavourable description of Knemon is an aside (not meant to be heard by Knemon) which Getas delivers on his way to the shrine. Obviously Getas' exit-line could not be in the last position; it is found in the right place, not relegated for a certain effect, and the dramatist is not using any device here. This is also a reversed case of C(3): an exiting character says insulting words (not to be heard) about a character onstage. Similarly in *Epitr.*555-6 the exit-line forms part of Habrotonon's plan (514-5, 530 etc.) and the invocation of Persuasion comes at the right moment, when she goes into the house to accomplish her plan. There are no acknowledgements of these exits because none is necessary, Menander could not foresee the difficulties of today's readers (p.16). The author's discussion of the 'omission of a statement intent to leave' presupposes the assumption that the existence of an exit-line is the normal practice and he explains the omission as a device; e.g. in *Sam.*398 Demeas, 'in his anger it is not surprising that he fails to give a clear exit-line'; this psychological explanation ignores the context of the dramatic situation. Demeas' exit here is the natural consequence of his entrance: he appeared in order to throw Chrysis out of the house and after having done it he disappears closing his door. Regardless of his anger it is clear that an exit-line here is quite superfluous. The other examples (p.16 n.104): *Dysk.*481-6, Knemon appears after Getas' knocking at the door; when the scene ends, Knemon returns where he came from after delivering a monologue. Evidently an exit-line was quite unnecessary, and one is not right. The case of *Dysk.*600-1 is different; Knemon appears from his house in search of Simiche, who is onstage. He orders her to enter the house and says that

he will himself descend into the well (596-8). This is used as an exit-line. His exit 'is acknowledged by Getas' not for the reader's sake (p.16) as the author takes it, see below C(5). The author considers the absence of a statement of intent to leave as an omission, which is a device, and 'may also be found at act or scene endings, where the last character to leave the stage delivers a brief monologue' (p.16), but he does not make clear the reason for the use of this 'device'. In one of these cases (p.16 n.106) *Dysk.* 391-2, the author accepts a wrong interpretation. Sostratos' lines 381-92 are not a monologue, because Gorgias must be present onstage (Daos exits at 378 and reappears as Sikon at 392; Gorgias exits with Sostratos at 392 and reappears as Getas at 402). The author's study of exits ought to show him clearly that there is no case of an exit in Menander which is unmotivated, with nothing in the text suggesting it and inexplicable like the supposed exit of Gorgias (381a). The author explains it easily as Menander's juvenile undeveloped skill (p.48). On the contrary, according to T.B.L. Webster's correct interpretation (pp.47-8) Menander was already in *Dyskolos* a skilful dramatist. In *Dysk.* 664-5 there is no need of an exit-line; in *Epitr.* 416-8 Syriskos' line 411 is actually an exit-line; in *Sam.* 614-5 both characters agree to go inside and resume the preparations for the wedding (612-13). Is this not an adequate exit-line?

The last group of exits of category C(5), 'acknowledged exits' (p.17 nn.107, 108 and 109) are interpreted by the author with the reader in mind; e.g. *Perik.* 984, where Doris exits to avoid hearing Polemon (983 and 984) the latter says *ελοελήλυθε* not in order to inform the reader that the exit has taken place but to express his disappointment that she did not wait to hear him. A similar case is *Sam.* 547. In the case of exits where 'the general intention to leave is plain enough but the parting words spoken are used to shed light on the speaker's thoughts or emotions' (p.17 n.108), a clear exit-line is quite unnecessary: *Dysk.* 600-2 Knemon's exit is motivated (598) and his parting words are an answer to Getas' mischievous suggestion. Getas' comment (602) is the expression of his amazement (cf. *Sam.* 564). In *Sam.* 359-61 Demeas' movements are motivated (352-4) and a clear exit-line has no place here (as the author admits); the Cook's acknowledgement of his exit (360-1) is not a device to mark Demeas' exit for the sake of the reader. The spectators understood what Demeas was doing but the Cook does not and his comment expresses his amazement. *Sam.* 547 and 563 are similar cases.

Summarizing the argument, we see that in categories C(1) and C(2) the motivation of the exits is clear and obvious. In C(3) and C(4) the moment of the exit is examined in relation to verbal reactions of characters onstage (motivation does not present any problem); and in C(5) the criterion is the place (in a broad sense) of the exit-line or its absence (here also there is no problem of motivation; in *Epitr.* 463 Syriskos explains why he is going to the city and there is no absence of motivation).

The second part of the book (*The Extant Plays*, pp.21-125) is a commentary on the exits and entrances of ten comedies (its title is inaccurate) where the author illustrates his classification and theory. Many times the discussion is extended to textual problems and matters of interpretation as well as to various details concerning New Comedy. The author has here collected much useful information, but sometimes mentions unnecessary and superfluous details (e.g. 'the couple enter unannounced on to an empty stage' p.77); the same comment on pp.48 and 57. 'Sosias . . . leaves without an explicit exit-line' p.93, when no exit-line is necessary here.

There is no room here to review the interpretation of many passages and aspects on general problems which strictly do not belong to the subject of the book (e.g. balance of on- and off-stage time, number of private houses onstage, etc.). It is notable that according to the author many entrances lack motivation (*Asp.* 164, p.24; *Dysk.* 784, p.60; *Epitr.* 382, p.68; 419, p.68; 714, p.73. 908, p.75; *Mis.* 284, p.87; *Perik.* 708; p.97; *Sam.* 206, p.106; 428, p.110; 440, p.110), but his remark on *Epitr.* 714 p.73: 'no explicit reason is given for their entrance to hold a conversation which should naturally have occurred inside the house' and the entrance 'in the midst of their dispute helps the audience to overlook the lack of *realistic* motivation' (the italics are mine) shows clearly that the author has in mind a realism which Menander (and Ancient Theatre in

general) ignored. The plays had to be performed in the open air (stage) so as to be seen by the spectators (theatre). This convention is given, and no correct interpretation is possible without it. The reader of this book gets the wrong impression that one of Menander's main concerns was how to conceal the lack of motivation (or the fact that a person must appear as a mute) for bringing his characters on to stage (the exits are easier), and that he was not always successful in doing it (see Gomme and Sandbach, *Commentary on Epitr.* 382).

This book is beautifully printed and has relatively few misprints, apart from a rather serious inconsistency: number '11. Fabula Incerta p.126' (p.vii) is not included in the book (p.126 is blank, at least in my copy). The following corrections are necessary: p.7 πλήττειν (πλήσσειν); p.7 n.55 *Aspis* 233 (223); p.8 n.58 *Sik.* 377 (37); p.46, 217 Exit Sostratos (218); p.53 *ἰμάντα τις* (*ἰμάντα τις*); p.63 (*Dysk.* 959), Lloyd Jones' *σύ τ' ὦ Κίμων* (Lloyd Jones' *σύ τ' Κίμων*); p.71 (*Epitr.* 556) the line emphasizes (emphasis); p.88 n.17, betrothal to Sostratos (Gorgias).

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J.G.F.Powell: *Cicero: Cato Maior De Senectute*. (Cambridge Classical Texts and Commentaries, 28.) Pp. x+298. Cambridge: Cambridge University Press, 1988. £ 35. ISBN 0-521-33501-9.

Cicero is already well represented in this series of texts and commentaries by D. R. Shackleton Bailey's famous edition of the whole of the correspondence; and the editions of Tacitus by F. R. D. Goodyear and Velleius Paterculus by A. J. Woodman have also set a very high standard in the elucidation of writers of Latin prose. Though it is perhaps surprising that a young scholar should choose to write his first book on Cicero's treatise *de senectute*, let it be said at once that Powell's *Cato Maior* in no way falls short of its distinguished predecessors. There is, however, a striking contrast with the volumes of Shackleton Bailey: these contained radically new texts, but rather selective commentaries, concentrating more on problems (especially textual and prosopographical) than general illustration. P.'s work is more rounded and closer to the fashion of the best modern commentaries: we are given an introduction in which the literary character of the *Cato* is discussed in twenty-four pages, old-age in the philosophical tradition in six pages, and the manuscript-tradition in twenty-one pages; next follows the text with a full and useful *apparatus criticus*, then 177 pages of commentary, and finally twelve pages of appendices, dealing mostly with historical and prosopographical matters.

Text and apparatus. P. has constituted his text with excellent judgement and discrimination, and has paid notably careful attention to the demands of Ciceronian rhythm; he seems to have come closer than any of his predecessors to what C. actually wrote. Perhaps it will be most helpful here to examine the new conjectures proposed. Those placed in the text include: §21 *eis* (*is B his cett.*), §28 *per sepse* (*per saepe ipsa or per se ipsa uel sim. codd.*), §49 *est* (suggested by C. O. Brink: *sunt codd.*), §50 deletion of *quidem studia doctrinae quae*, §61 *est enim totum* (*est totum or est itiotum uel sim. codd.*). There is little to quibble with here: at §21 P. restores correct idiom by a minimal change; at §49 Brink's change allows one to print the preferable reading of the β -group; at §50 the deletion explains the reading of the same group; at §61 P.'s conjecture accounts for the corruption in the MSS; but the splendid conjecture at §28 is best of all. More tentative proposals are rightly confined to the *apparatus*: §18 *enim* (*cui codd.*), §38 *restinguitur* (*exstinguitur codd.*), §43 *dedidissent* (*dedissent codd.*), §50 *suadai* (*suadae etc. codd.*), §62 *sepse* (*se or se posse codd.: se ipsos Opitz*). None of these is without merit, though I would myself wish to print only *dedi<di>ssent*. However, about one of the conjectures which P. both proposes and prints I do have some doubts. At §56 the MSS. give *Gaius Seruilius Ahala Spurium Maelium regnum appetentem occupantem* (β : *appoccupatum a*) *interemit*. Most

editors have followed α and read *appetentem occupatum*, but P., seeing that such hideous style is indefensible (despite e.g. E. Laughton, *The Participle in Cicero* [1964], 132), proposes *occupantem* and argues both that *appetentem* is a gloss and that 'the pedigree Latin phrase for "to establish tyranny" is *regnum occupare*'. Rather uncharacteristically, however, he has overlooked the fact that *regnum appetere* is equally idiomatic; cf. e.g. *Lael.* 36, *dom.* 101 *Sp. Maeli regnum appetentis*, *Mil.* 72 *Sp. Maelium, qui . . . in suspicionem incidit regni appetendi*, *Phil.* ii. 114, and *Caes. Gall.* vii. 4. 1, and see *TLL* ii. 286. 8-10. P. translates his text 'killed him as he was [in the process of] establishing a tyranny'; but readers of Livy (cf. also *Mil.* 72) will know that Maelius never got that far. The required sense is in fact 'killed him as he sought to establish a tyranny'. That is given by reading just *appetentem*, with deletion of *occupantem* / -*atum* as the gloss, and this I accordingly propose.

We may also note in this context P.'s habit of listing in his *apparatus* scholars who have accepted a particular reading or conjecture; see e.g. §10 *quaestorque* Mommsen, Willeumier or §20 *ut . . . del.* Mommsen, Opitz, Schiche. It is entirely proper to give credit to the person who first proposed a conjecture (even if it is later found to be a MS. reading), but such 'voting lists' are a waste of space; and though it is of some interest to know that a great scholar like Madvig or Mommsen championed a reading, the unoriginal views of a Willeumier are of little consequence to anyone.

Commentary. P. here discusses most of the detailed problems posed by the *Cato Maior* and provides a wealth of illustrative material drawn from all periods of antiquity (and sometimes beyond). Perhaps the most striking feature of the commentary is the quantity of notes which crisply illuminate both Cicero's usage in particular and Latin idiom in general. To illustrate the flavour of the commentary a selection may be given here: §4 C.'s use of the passive participle of deponent verbs, §5 *quid est* with the infinitive, §6 the impersonal use of the gerund with a part of *esse* and an object in the accusative, §17 the difference between *uelocitas* and *celeritas*, §27 the difference between *nec . . . quidem* and *ne . . . quidem*, §43 *sua sponte*, §47 *titillatio*, §52 the Latin expressions for 'plants' (including *quae generantur e terra*), §65 the distinction between *contemnere* and *despicere*, and §71 the distinction between *exstinguere* and *opprimere*. The other most notable feature of the commentary is the way P. shows how many of the motifs and arguments used by C. belong to the general store of the moralising and philosophical literature of antiquity. *Mutatis mutandis* he thus does for the *Cato Maior* what e.g. Nisbet and Hubbard have done for Horace's *Odes*, Fedeli for Propertius and McKeown for Ovid's *Amores*. Here is a selection of the motifs well illustrated by P.: §4 humans longing for old-age, but hating it when it finally comes, §5 nature as the best leader of the human condition §§5, 64, 70, 85 the theatrical image of life, §7 men being ignored in old-age, §8 the poverty of old-age, §9 pleasure in old-age deriving from a properly conducted life, §25 old-age forcing one to see many things which one would rather have avoided, §33 the need to make use of what one has rather than desire what one has not, §47 the absence of pleasures being pleasurable, §49 the soul learning to live with itself, §62 grey hairs not in themselves bestowing authority, §65 human nature compared to wine, §69 the need to be content with one's allotted span of life, §70 the ages of man compared with the seasons, §71 death as a haven, and §77 man made for contemplation of heaven. Two further features of the commentary are perhaps worth noting here. Firstly, in the *Cato* C. translates and adapts passages from the first book of Plato's *Republic* and Xenophon's *Oeconomicus*. P. has helpfully laid out the Greek and Latin passages side-by-side (pp. 111-3 and 224-6) so that the reader can easily study C.'s technique in these adaptations; and his notes are especially sensitive to those passages where to provide weight and balance for his sentence-structure C. has added phrases not found in the Greek (see e.g. on §8 *id autem non posse multis contingere*). Secondly, there are several quotations from the *Annals* of Ennius in the *Cato*, and it is thus possible to compare P.'s commentary with that of the recent (1985) Oxford edition of the *Annals*: the result is scarcely harmful to P.

Some Miscellaneous Observations. P. concerns himself surprisingly little with some of the abstract concepts which meant much to Roman statesmen like C. and Cato. Thus at §11 *Tarentum uero qua uigilantia, quo consilio recepit!* both *uigilantia* and *consilium* pass without comment. But for the importance of *uigilantia*, cf. e.g. *Verr.* ii. 4. 54, 5. 1, 5. 25, *Cat.* 1. 8, 2. 19, 3. 3, *Phil.* 7. 20 *curam, consilium uigilantiamque praestabo*, and especially *Pis.* 23 *animo consulem esse oportet, consilio fide grauitate uigilantia cura*; and see J. Hellegouarc'h *Le Vocabulaire Latin des Relations et des Partis Politiques sous la République* (1963), 250-1 and R. G. M. Nisbet, *PVS* 17 (1978-80), 50. For *consilium*, cf. (in addition to *Pis.* 23 and *Phil.* 7. 20) e.g. §§19, 67, *imp. Pomp.* 68-9, *Phil.* 11. 17 *P. Africanus . . . dixit . . . in fratre suo summam uirtutem esse summumque consilium*, *Liv.* 6. 27. 1, and see Hellegouarc'h, op. cit., 254-6. It is very much the *mot juste* in a discussion of Fabius Maximus (cf. e.g. *Liv.* xxii. 12. 11, 27. 7, 27. 9 etc.). Nor does P. illustrate the sentence *temeritas est uidelicet florentis aetatis, prudentia senescentis* (§20); but for the contrast between *prudentia* and *temeritas*, cf. e.g. *Hirt. Gall.* viii. 8. 1, [Caes.] *Al.* 42. 2, and *Liv.* 42. 49. 5, and for Ciceronian comment on these concepts, cf. e.g. *inv.* 2. 160 *prudentia est rerum bonarum et malarum neutrarumque scientia. partes eius: memoria, intellegentia, prouidentia* and *Phil.* 5. 47 *adulescentiae temeritatem* (see also Hellegouarc'h, op. cit., 256-9). *ratio* (§§19 and 67) is another concept which might have been illustrated; cf. e.g. *nat.* ii. 79 *in nobis consilium, ratio, prudentia*, *Liv.* 6. 23. 1, 22. 23. 2, and 39. 21. P.'s failure to realise that the Varronian years 333, 325, 309 and 303 were non-existent 'dictator' years, fabricated only in the late Republic, renders his discussions of fourth century chronology confused and insecure. Thus at §16 the consulates of Ap. Claudius Caecus in 307 and 296 are *precisely* ten years apart (P.'s strange notion of a 'clear interval of ten years between the end of the former and beginning of the latter' seems rather misguided). The problem at §60 where C. describes the first and last consulates of M. Valerius Corvus in 348 and 299 as forty-six years rather than forty-five years apart is harder; but we must take account of the dictator years and should probably hold that C. was counting inclusively (thus, rightly, e.g. A. Drummond, *Hist.* xxvii [1978], 551). Another chronological problem concerns the date of birth of Q. Fabius Maximus Verrucosus. No one should feel that their findings in this matter are certain, but P.'s speculations on p. 276 (which he admits to be tentative and based on the doubtfully secure testimony provided by *Liv.* 30. 26. 7), are not altogether happy. Assuming that Fabius reached the augurate at twenty and wanting to accommodate Livy's statement that he had been an augur for sixty-two years by the time of his death in 203, P. is forced to posit a date c. 285. This, however, has the undesirable consequence of making Fabius about fifty years old when he was consul for the first time in 233 and hardly less than seventy at the time of Cannae (cf. F. Münzer, *R.E.* 6. 1815-6, not cited by P.). Perhaps the only way out of this problem (short of rejecting Livy's information) is to assume that Verrucosus became an augur as a child, and was born c. 275.

P. 106 (§5): a third reason for preferring *adeptam* to *adepti* is that the resulting *declinatio* becomes more elegant; cf. e.g. *Caec.* 23 *homines coegit, armauit, coactis armatisque uim fecit*, and see Kühner-Stegmann, i. p. 782 and Hofmann-Szantyr, pp. 812-3 (though it has to be admitted that the resulting idiom is rare in C.). P. 110 (§5): for the allegorical use of the myth of gigantomachy, see now P. R. Hardie, *Cosmos and Imperium* (1986), 85-156. P. 144 (§20) *restitutus*: here C. was probably thinking once again of Ennius and Fabius Maximus; cf. fr. 363S *unus homo nobis cunctando restituit rem*, quoted at §10. P. 157 (§26) *senecta*: in addition to the passages cited by P. this noun is found in e.g. all three writers of Flavian epic and Suetonius. P. 176: read rather *Ap. Claudius Russus* with e.g. M. Ihm, *Herm.* 36 (1901) 303-4. P. 210-1 (§51) *Sen. epist.* 38. 2 hardly supports *diffundit* and *diffindit* (Gulielmus) is surely required. P. 213 (§52) *requietem*: the note on forms of *requies* in -t- seems muddled: *Sall. hist.* 3. 41 (= *Serv. ad Verg. Ecl.* 8. 4) *paululum requietis militibus* in fact post-dates C.; but Servius' comments suggest that *requietis* is rather from *requiesco* / *requietus*. Pp. 229-30 (§59) *uirtuti tuae fortuna coniuncta est*: more might have been said about

how in Hellenistic and Roman times people's success was often explained in this way, and how ideally one owed one's position to both *uirtus* and *fortuna*. P. quotes two passages of C., but many others could be cited; cf. e.g. Diod. 16. 1. 6, Verg. *Aen.* 12. 435-6 *disce, puer, uirtutem ex me uerumque laborem, / fortunam ex aliis*, Curt. 10. 5. 35 *cum plurimum uirtuti debuerit, plus debuisse fortunae*, and Flor. *proem.* 2 (sc. *populus Romanus*) . . . *tot in laboribus periculisque iactatus est, ut ad constituendum eius imperium contendisse uirtus et fortuna uideantur* and for C.'s views see now E. Wistrand, *Felicitas Imperatoria* (1987) 35-43. The prevalence of the idea does indeed help to explain C.'s mistranslation of the Greek. P. 236 (§65) *morosi*: cf. Hor. *carm.* 1. 9. 17-8 *donec uirenti canities abest / morosa*, a famous parallel which has escaped. P. 237 (§65) *duritas* is quite rightly preferred by P. to *diritas*, but for confusion between the two see also Diggle and Goodyear on Coripp. *Ioh.* 6. 355.

Such small qualifications, however, are of little significance; what matters is that P. has given us a splendid new commentary on a strangely neglected work. We live in times in which many scholars appear to value the most trivial of verse above the giants of prose, the Virgilian appendix to Sallust or Livy. Our times are also marked by the reduced linguistic competence of many professional Latinists: but it is abundantly clear from this book that P. has a technical command of the language of which many (including this reviewer) should be extremely envious; and it is particularly pleasing that he has used it to illuminate the very greatest writer of Latin prose.

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J.M.Hunt (Villanova U.) *Housman, America, and Wordsworth.* LCM 14.5 (May 1989), 79

'Here and there the taste of an islander is offended by a style which breathes *the ampler and diviner air* of America, but otherwise it is only details that challenge demur'. Housman, review of I. Flagg Euripides' *Iphigenia among the Taurians*, CR 4 (1890) 161 = *Classical Papers* 128.

*'An ampler ether, a diviner air,
And fields invested with purpureal gleams;
Climes which the sun, who sheds the brightest day
Earth knows, is all unworthy to survey'.*

Wordsworth, *Laodamia* 105-8

The borrowing is clear, though Wordsworth was himself inspired by Virgil *Aeneid* 6.640-41 (of the Elysian fields)

*largior hic campos aether et lumine vestit
purpureo, solemque suum, sua sidera norunt.*

In LCM 13.4 (April 1988), 61 James Diggle noticed an echo of Wordsworth's *Independence and Resolution* in Housman's preface to *Manilius I*. The echoes are mutually confirmatory; together they clinch the influence of Wordsworth's poetry on Housman's scholarly prose.

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Robert Renehan (University of California, Santa Barbara): LCM 14.5 (May 1989), 80
Housman, Wordsworth, and Diggle.

In LCM 13.4 (April 1988), 61 James Diggle called attention to an apparent echo of Wordsworth in Housman's famous description of Scaliger in the preface to Manilius, I.xvii, as one who, when compared to Bentley, was 'no more than a marvellous boy.' As Diggle acutely noted, the phrase 'marvellous boy' occurs in Wordsworth's poem *Resolution and Independence* verse 43. Shortly after I read Diggle's LCM note, one of my sons chanced to be studying this very poem and asked me about the meaning of some expressions therein. Upon reading the poem I was struck at once by one verse in particular, — 113: 'my former thoughts returned: the fear that kills.' The language is immediately reminiscent of one of the most familiar poems (XL) from *A Shropshire Lad*, which begins 'Into my heart an air that kills.' The expressions 'fear that kills' and 'air that kills' are in themselves so close as to all but exclude coincidence. Add to this Diggle's independent evidence suggesting Housman's familiarity with this poem and the matter seems settled. The two echoes from the same poem mutually confirm each other.

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Kenneth Wellesley (Edinburgh) Caesar BG I 1.1

LCM 14.5 (May 1989), 80

Caesar was sometimes a careless general and sometimes a careless historian; but surely not to such a degree as to blunder in simple arithmetic in the first sentence of his major literary work. He seems to have informed generations of schoolchildren and their elders that Gaul as a whole is divided into three parts. This cannot be so.

The Helvetii are certainly described as Gallic by Caesar himself at I 1.4 (*Helvetii quoque*—as well as the Belgae—*reliquos Gallos uirtute praecedunt*) and by Tacitus (*H* I 67.1 *Helvetii, Gallica gens olim armis uirisque, mox memoria nominis clara . . .*). Had the former regarded them as Germans, he would certainly have made this point in attributing his first intervention beyond the province to his alleged desire to save the Gauls from further penetration by their dangerous neighbours on the east. Gaul as a whole must have included the Helvetii.

The arithmetic of I 1.1 is false, in the form transmitted. Read *Gallia est omnis diuisa in partes iu*. The degradation of *iu* to *iii* is entirely credible palaeographically, and favoured by the immediate context. And after all Alle gute Dinge sind drei, so they say.

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